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pute, and hence it is easy to understand how opposing claims could be maintained so obstinately and with so much show of reason. This last effort of CROWNE's was as luckless as the others. It was made just before the final humiliation of LOUIS XIV by WILLIAM III; the treaty of Ryswick in the same year (1697) handed back to France the entire province. The last reference to CROWNE is in 1703, in which year he probably died, about the age of sixty-three, according to my computation.

Of CROWNE's character and the quality of his plays, I have very little to say. From the tone of his dedications, from passages in his works, as well as from independent testimony, I judge that he was a typical Restoration dramatist, a clever, corrupt, court lickspittle. "Sir Courtly Nice," his best comedy, is well constructed, abounds in effective situations, in well-defined, if farcical personages, and in dialogue that would not now be tolerated in a brothel. This is also true of "The Country Wit." As a man and a play-wright, he deserves little consideration; but this is not to say that his claims to property in America were unfounded. When the character of TEMPLE is considered, the evidence of his letters, and CROWNE's strange persistence in his suit through twenty years, it seems to me at least impossible to resist the conclusion that Documents 55 and 62, although statements of plaintiffs in the case, are in every particular correct. Through the rascality of his father's partner, and the meanness of his King, CROWNE was without question "robbed" of his patrimony.

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Dante's Treatise "De Vulgari Eloquentiâ," translated into English with explanatory notes by A. G. FERRERS HOWELL, LL. M. of Trinity College, Cambridge. London: Kegan Paul, Trench, Trübner & Co. 1891. 12mo, pp. xxi, 131.

In this book we have the first English translation of DANTE'S 'De Vulgari Eloquentiâ.' After the vast amount of speculation that has been indulged in, for the last six hundred

years, the opinion has gradually found favor that perhaps, after all, the very best key to an understanding of DANTE and of his great Comedy, is to be found in what are generally called his minor works. Any attempt, therefore, to make more accessible any of these treatises—which are by no means easy reading in the original—is most praiseworthy.¹

The treatise 'De Vulgari Eloquentiâ' was first printed in an Italian translation at Vicenza in 1529, anonymously, according to FRATICELLI; but it was afterwards discovered to be by TRISSINO, the author of 'Sofonisba'; the edition in the original Latin not appearing till 1577 in Paris. To the edition of TRISSINO's translation published at Milan in 1868, is prefixed a curious letter of MANZONI's with a rejoinder by GINO CAPPONI "riguardanti ambidue il quesito 'qual sia il vero argomento del *Volgare Eloquio*,'" in which MANZONI says:

"Al libro *De Vulgari Eloquio* è toccata una sorte, non nova nel suo genere, ma sempre curiosa e notevole; quella, cioè, d'esser citato da molti, e non letto quasi da nessuno, quantunque libro di ben piccola mole, e quantunque importante, non solo per l'altissima fama del suo autore, ma perchè fu ed è citato come quello che sciolga un'imbarazzata e imbarazzante questione, stabilendo e dimostrando quale sia la lingua italiana."

The reason for its not being read, he says, "sara probabilmente perchè le persone del giorno d'oggi suppongono che i loro padri o i loro nonni, da cui hanno la cosa per tradizione, l'abbiano letto loro" (p. x). CAPPONI's argument, however, that 'riguardo alla questione della lingua italiana, quel libro è fuor de' concerti, perchè in esso non si tratta di lingua italiana nè punto nè poco,' is sufficiently answered by GIULIANI.²

This treatise "On the Vulgar Tongue," which

¹ Within the last four years two English translations of DANTE'S 'Convito' have appeared. The first in 1887 by ELIZABETH PRICE SAYER, London: Routledge; and a better one in 1889, by KATHRINE HILLIARD, London: Kegan Paul, Trench & Co.

² Le Opere Latine di Dante Allighieri reintegrate nel testo con nuovi commenti da Giambattista Giuliani (Firenze, 1878), vol. i, p. 12 et seq., where he defines *Eloquentiâ* in the title to mean "Facoltà del ben dire, e che indi tutto il libro deve pregiarsi come un "Trattato didottrina del ben dire in *Volgare*."

DANTE in his 'Convito' tells us of his intention to write, is of very curious interest on account of DANTE'S examination and criticism of the Italian dialects, in his search for the *Volgare illustre*. This is contained in the first book, which is by far the more interesting—the second discussing chiefly the form and construction of various kinds of poetry, and chiefly of the *Canzone*, as being the highest form. And here the work abruptly terminates, though DANTE tells us in the fourth chapter of Book II, that in the Fourth Book he shall speak of the Lower Vulgar Tongue, 'when it should be used, and the judgment to be exercised in that case' (*et ejus discretionem in quarto hujus reservamus ostendere*).

The earlier chapters of the first book contain some curious passages. DANTE'S regard for the gentler sex is not very high. In the very first paragraph, speaking of the vulgar tongue he says: 'we see that this tongue is highly necessary to all, inasmuch as not only men, but even women and children, strive, in so far as Nature allows them, to acquire it' (*non tantum viri, sed etiam mulieres et parvuli nitantur, in quantum Natura permittit*). And in Chap. iv, discussing 'to whom of mankind speech was first given,' he says:

"We read in Genesis . . . that a woman spoke before all others,—I mean that most presumptuous Eve (*scilicet praeumptuosissimam Evam*), when [etc.]—But though we find it written that a woman spoke first, it is, however, reasonable to suppose that a man spoke first; nor does it appear unsuitable that so excellent an act of the human race should have proceeded earlier from a man than from a woman."

It is worthy of note that DANTE says, "The language, then, which we are proceeding to treat of is threefold, as has been mentioned above; for some of those who speak it say *oc*, others *sì*, and others *oil*, and as writers of these "three forms of language" he quotes GUIRAUT DE BORNEH, THIBAUT DE CHAMPAGNE, afterwards King of Navarre, and GUIDO GUINICELLI.—DANTE then examines the various dialects of Italy, beginning with the Sicilian, "for it appears to arrogate to itself a greater renown than the others: both because all the poems written by Italians are called Sicilian, and because we find that many Sicilian writ-

ers have written important poems in it," etc. He rejects this dialect, "that, namely, spoken by the common people," but says, "if we choose in preference that spoken by the highest Sicilians, as it may be examined in the *Canzoni* quoted before, [we shall find] that it differs in nothing from the language which is most worthy of praise, as we shall show further on," etc.—Of the vulgar tongue of the Romans, he says: "their hideous jargon is the ugliest of all the Italian dialects." *Dicimus ergo Romanorum non Vulgare, sed potius tristicquium, Italarum Vulgarium omnium esse turpissimum* (Chap. xi).

His judgment of the Tuscan dialect is extremely severe: "Next let us come to the Tuscans, who, in their frenzied infatuation, seem to arrogate to themselves the title of the Illustrious Vulgar Tongue," etc. And further: "The Florentines open their mouths and say: Manuchiamo introcque,³ non facciamo altro." He alludes to their speech as 'their degraded dialect' (*suo turpiloquio*), "though we have noticed that some, i. e. Tuscans, have recognized the excellence of the [Italian] Vulgar Tongue, namely Guido, Lapo, and another, i. e. Dante, all Florentines, and Cino of Pistoja." Therefore if we examine the Tuscan dialects, reflecting how the writers commended above *have deviated from their own dialect*,⁴ it does not remain doubtful that the Vulgar Tongue we are in search of is different from that which the people of Tuscany use."

The old Tuscan hatred of the Genoese

³ DANTE uses this very word *introcque* in *Inferno* xx, 130: Si mi parlava, ed andavamo introcque.

His use of such words however in the "Divine Comedy," is entirely justified by what he says elsewhere. For in Book II, Ch. 4 he says: If our subject appears fit to be sung in the Tragic Style, we must then assume the Illustrious Vulgar Tongue, and consequently we must write a properly constructed *Canzone*. If it appears fit to be sung in the Comic Style, sometimes the Illustrious and sometimes the Lower Vulgar Tongue should be used. What DANTE here means by Comic Style he has explained in his letter to CAN GRANDE DELLA SCALA, in which he gives his reason for calling his work a Comedy. See FRATICELLI, 'Opere Minore di Dante Alighieri,' vol. iii, p. 518.

⁴ The Italics are mine.

⁵ Cf. *Inferno* xxxiii, 151-153:

Ahi Genovesi, uomini diversi
D'ogni costume, e pien d'ogni magagna,
Perchè non siete voi del mondo spersi?

crops out, perhaps, in DANTE's judgment of their dialect, 'the greater part of which consists of the letter Z' (*est enim z maxima pars eorum locutionis*). His judgment of the Bolognese dialect is the most favorable of all, but this also is not the Illustrious Italian Language for which he is seeking. In Chap. xvi he speaks of this language as "that Vulgar Tongue which we were pursuing above and which is preceptible in every town, but abiding in none"; and again, "Having, then, found what we were looking for, we declare that the Illustrious, Cardinal, Courtly and Curial Vulgar Tongue in Italy, is that which belongs to all towns in Italy, but does not appear to belong to any one of them: and is that by which all the local dialects of the Italians are measured, weighed and compared." Again: "And this [language] which belongs to the whole of Italy is called the Italian Vulgar Tongue, For this has been used by the illustrious writers who have written poetry in the vernacular, throughout Italy" (Chap. xix).

The second book is of less importance, though it is curious as showing how those *Canzoni* which in their perfect grace seem so free and unrestrained, were subject to most rigid rules and restrictions, imposing limitations upon the poet to which it seems strange that the genius of a DANTE should submit.

Mr. HOWELL's translation is in every way excellent, rendering into good, idiomatic English a treatise that, owing to the corrupt state of the text in many places, is often very obscure. The Introduction, however, offers little that is new. The notes are generally good. The following remarks may be made concerning them:—Page 98, note 2. PETER OF ALVERNE flourished rather in the latter half of the twelfth century. DIEZ ('Leben u. Werke') assigns to him the period from 1155–1215. He was certainly living in 1214.—Page 103, note 21. "Per fino amore vo' si lieta mente" is attributed to JACOPO OF LENTINO. I have been unable to find it in any work accessible to me. It is not likely, however, that DANTE would quote two lines from *one* poet, when he says: *Sed quamvis terrigenae apuli loquantur obscene communiter, praeferulgentes eorum quidam polite loquuti sunt, vocabula curialiora in suis cantionibus compilantes, ut*

manifeste apparet eorum dicta prospicientibus," etc.—Page 103. Chap. xii, note 1. GUITTONE D'AREZZO was born about 1225, and died after 1295. See VIGO: "Delle Rime di Guittone d'Arezzo," *Giorn. di fil. roman.*, ii, 20 (1878).—P. 104, note 2. "Of Mino Mocato of Siena and Gallo of Pisa, nothing seems to be known." RUTH ('Gesch. d. ital. Poes.'), vol. 1, p. 187 note, quotes a stanza from a MICO (*sic*) OF SIENA, but upon whose authority he does not state. Of Gallo of Pisa, "who flourished about 1250" NANNUCCI ('Manual,' vol. i, p. 186) gives a Canzone, taken from CRESCIMBENI.

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ENGLISH LITERATURE.

Geschichte der Englischen Litteratur von BERNHARD TEN BRINK. Zweiter Band. Bis zur Thronbesteigung Elizabeths. Erste Hälfte. Berlin, Verlag von Robert Oppenheim. 1889. 8vo, pp. 352.

TWELVE years have elapsed since Prof. TEN BRINK completed the first volume of his 'History of English Literature.' Part I of this second volume opens with the continuation, from vol. i, of book fourth, entitled "Prelude to the Reformation and the Renaissance," and also contains a portion of book fifth, entitled "Lancaster and York."

The first chapter of the present volume treats of WYCLIF. Enough of the biography of the great reformer is given to illustrate his literary career. Prof. TEN BRINK (and he might appeal to Mr. SKEAT for corroboration) does not join with Dr. SHIRLEY and Mr. GREEN in calling WYCLIF "the father of English prose." The renaissance did more for the unity of the language than the prelude to the reformation. WYCLIF was assisted not only in that remarkable work, the translation of the Bible into English, but the pamphlets and tracts are also not altogether from the hand of the reformer. A systematic investigation of the doubtful tracts, as well as of those open to doubt, offers a wide and fertile, though not very attractive, field of labor, which from a linguistic and stylistic point of view has remained untouched.